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DEPARTMENT OF MUSIC



SENIOR RECITAL

Mary Richerson, *soprano*

MUSIC LIBRARY
UNIV OF RICHMOND

assisted by

Doris Wylee, *piano*

Tina Joeng, *piano*

Joanne Kong, *piano*

Fayette Witherell, *oboe*



APRIL 1, 3:00 PM
PERKINSON RECITAL HALL

• • • PROGRAM • • •

Excerpts from Weichet nur, betrübte Schatten, BWV 202 Johann Sebastian Bach (1685-1750)

Recitativo, Und dieses ist das Glücke

Aria, Sich üben im Lieben

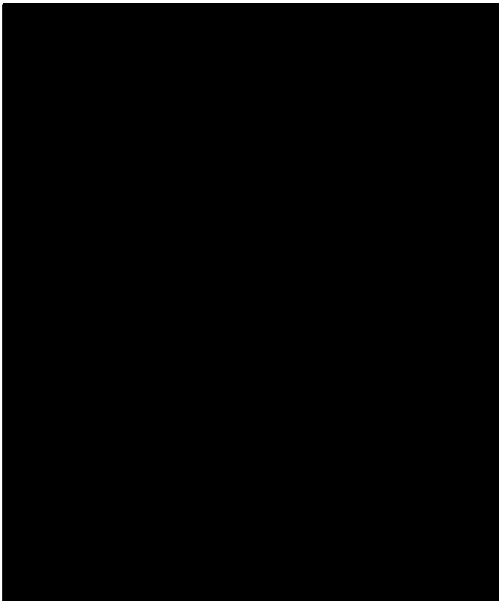
Recitativo, So sei das Band der keuschen Liebe

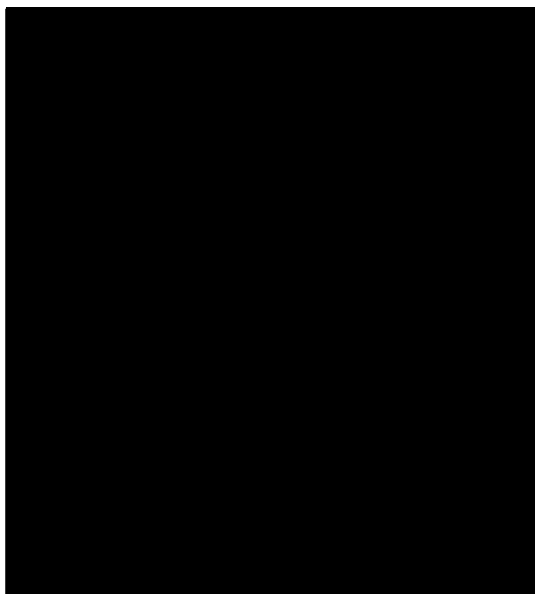
Gavotte, Siehet in Zufriedenheit

Joanne Kong, harpsichord

Fayette Witherell, oboe

This piece, better known as *The Wedding Cantata*, was most likely composed around 1715, during Bach's time at Weimar. It is a good representation of his earlier works, in compositional style and instrumentation. This secular cantata was written for a couple close to Bach's age. It is said that the performance took place at the festivities that followed the wedding ceremony itself. It is also not unlikely to imagine that the couple, along with the guests, would have danced to the lively *Gavotte*.





Les Berceaux
Au Bord de l'Eau
Nell

Gabriel Fauré
(1845-1924)

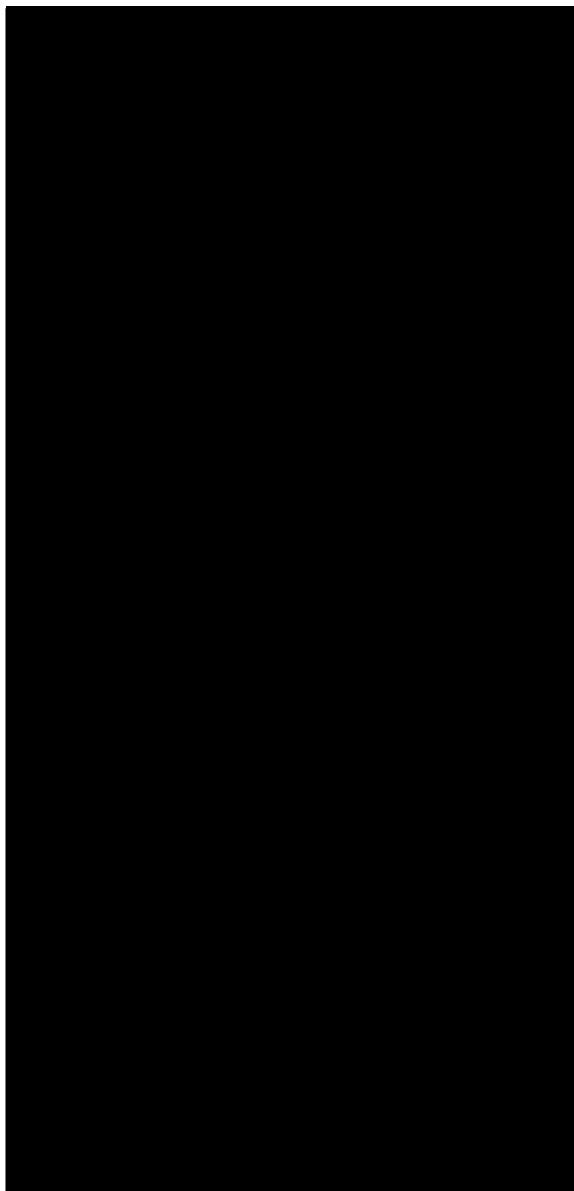
Doris Wylee, piano

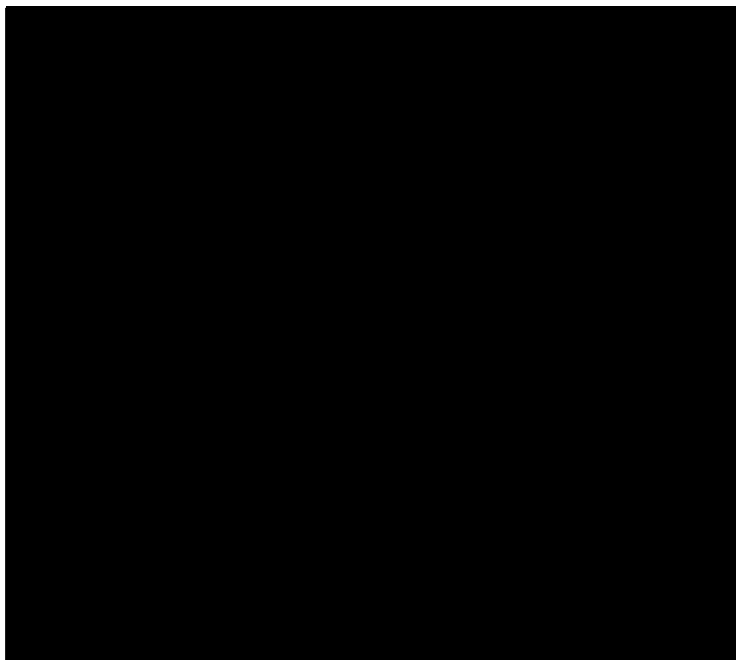
Gabriel Fauré, a French teacher, pianist, and organist, composed a great number of pieces for voice and piano, each in a style that is undeniably his own. The three pieces listed here were written during his earlier years, just as he was forming his personal style. From 1874-1877 Fauré worked as an organist at the Church of the Madeleine, filling in for Saint-Saens during his absences. He later became the choirmaster there. It was during these years that he composed "Au Bord de l'Eau." After suffering a painful breakup with his fiancée of five years, Fauré began a time of musical travels. It was in these years that he composed both "Nell" and "Les Berceaux."

In "Au Bord de l'Eau" the voice sings a wistful melody, each phrase suggesting a new, spontaneous thought. Underneath, the piano is urging the voice forward with the steady clock-like chiming of the bass notes. This piece argues that time, though it controls everything else, cannot control two hearts in love.

"Nell" is a song of newly found love. The piano carries the voice excitedly along with its neverending whirling sound. Perhaps one could imagine the wonder and uncontainable ecstasy of a first kiss.

"Les Berceaux" is in contrast to both of the other pieces with its melancholy, poetic theme. The song, which sounds like a lullaby, tells the sad story of women, cradling babes in their arms, watching as their husbands sail away to the sea. The song climaxes as the women realize that, if the sea beckons, their men will leave them. The piano paints a vivid picture of a boat rocking in the waves, while the voice sings a sad farewell.





Old American Songs

Simple Gifts
Long Time Ago
The Little Horses
At the River

Aaron Copland

(1900-1990)

Laurie's Song, from *The Tender Land*

Doris Wylee, piano

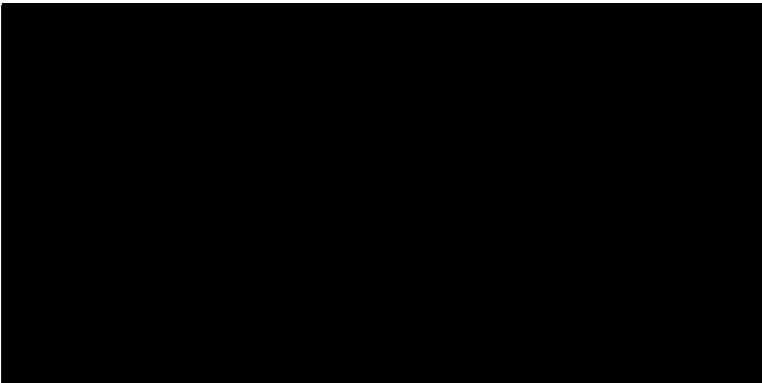
It seems appropriate that Aaron Copland, one of America's quintessential composers, set *Old American Songs, First and Second Set* (in 1950 and 1952). Copland took these simple tunes and set them as only he could. In "Simple Gifts," a classic Shaker piece, his rhythmic pulse almost startles the listener, with the syncopation given to the piano. "Long Time Ago," a "black face" tune, has a sparse piano accompaniment, allowing the sweet, unadorned melody to prevail. "The Little Horses," date unknown, is a children's lullaby that originated in the Southern States. In the beginning, we again hear the syncopation unique to Copland. Later on, the piano takes on the part of a galloping horse. "At the River" is a beautiful, majestic setting of the original 1865 hymn tune. This piece builds in intensity through dynamics and the increasing density of the piano part. The last piece is taken from Copland's opera, *The Tender Land*. Composed in 1954, this opera explores the American dream, following the life of a family, one of whose members is Laurie. "Laurie's Song" is very near and dear to my heart because its theme is a very poignant one at this time in my life. What a wonder it is to look back on the events that shape a life, and to look forward to the new challenges and adventures to come!

Barcarolle
from the *Les Contes d'Hoffmann*

Jacques Offenbach
(1819-1880)

Kristen Alexander, soprano
Tina Joeng, piano

Tales of Hoffman is set in a tavern, next door to an opera house in Nuremberg. Hoffmann tells his companions the stories of his three loves. "Barcarolle" opens the story of Giulietta, a courtesan who lives in a beautiful palace. This song is sung by Nicklaus, a friend of Hoffmann, and the faithless Giulietta, who only used Hoffmann for her own selfish dealings. Imagine the setting of this particular song: a starry night, a beautiful palace balcony overlooking the Grand Canal, gondolas rowing by—the perfect setting for a love song. Even though this piece is written for tenor and soprano, it can be sung just as sweetly by two sopranos.



GEORGE M. MODLIN CENTER FOR THE ARTS

SCHEDULE OF EVENTS

Admission is free of charge unless otherwise indicated

Joel Carreiro: Parallel Play

To June 24, 2000

Marsh Art Gallery

Contemporary New York artist Joel Carreiro presents works created as a site-specific installation for the Marsh Art Gallery. Reconfiguring pieces of imagery from Renaissance paintings through a process that transfers wax-polymer photocopies onto wood, the four panels engage oppositions between up-close recognition of the fractured figuration and the simultaneous inversion of these elements into greater, sweeping abstract forms when stepping back to view the complete composition.

Millennial Biennial: National Works on Paper

To June 24, 2000

The fourth National Works on Paper Biennial organized by the Marsh Art Gallery is juried by Ruth Fine, Curator of Modern Prints and Drawings, National Gallery of Art, Washington, DC. This competition is a celebration of contemporary art at the turn of the millennium by artists from throughout the United States.

A Legacy of Discernment:

The Felix M. Warburg Print Collection at Vassar College

To June 24, 2000

The exhibition, organized by The Frances Lehman Loeb Art Center of Vassar College, includes over eighty prints from The Felix M. Warburg Print Collection. Although other Old Master prints of exceptional quality are included, the exhibition focuses on masterworks by the two artists considered to be geniuses of printmaking: Albrecht Dürer and Rembrandt van Rijn.

Susan Graham, mezzo-soprano

Wednesday, April 5, 2000, 8 pm

Camp Concert Hall, Booker Hall of Music

Sponsored in part by the University of Richmond Cultural Affairs Committee

Graced with a remarkably creamy, seamless sound, Susan Graham has emerged as one of the most sought after singers of our time. Her imaginative portrayals of the most demanding lyric mezzo-soprano roles and compelling interpretations of art song and symphonic literature have led to rave reviews from audiences and critics alike.

Tickets: Adults \$14, Sr. Citizens \$12, Faculty/Staff \$10, UR Students FREE

University Jazz Ensemble

Mike Davison, conductor

with guest artist James Gates, saxophone

Thursday, April 6, 2000, 8 pm

Camp Concert Hall, Booker Hall of Music

The University Jazz Ensemble features faculty member James Gates on saxophone for an evening of classic and contemporary big band charts.

Schola Cantorum and University Choir

Jeffrey Riehl, conductor

Sunday, April 9, 2000, 3 pm

An afternoon of choral music from around the world, including works performed by Schola Cantorum during its March 2000 concert tour to Europe.